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At the end of the fourth act Nebuchadnezzar visits Zedekiah in prison and at the end of a violent scene bursts into a passion and exclaims to his attendants, "Empoignez-le, Soudars, et le tirez d'ici," v. 1497. Zedekiah defies him to do his worst and is rewarded with the promise of an exemplary punishment. Rigal makes a great difficulty of this. "Pourquoi tirerait-on Sédécie hors de sa prison?" (*op. cit.*, p. 207), "pourquoi veut-il qu'on les amène et qu'on les atratne jusqu'à lui puisqu'ils sont enchaînés à ses pieds." But this is made perfectly clear with the opening of the next scene in which the Prevost informs us that Zedekiah has been taken from his prison in order that he be forced to see his sons put to death before his eyes. The presence of the chorus after Zedekiah has been removed from the prison is also a source of great trouble to Rigal, for how could these Jewish women be in the prison and not know what had happened? As a matter of fact, there is nothing in the chorus referring to the Jewish king, but there is, as if to remind us of the locality, another reference to those shores of the Euphrates where the chorus will end its life sighing in captivity. (Cf. v. 1557 ff.) There would certainly be no great strain of the conventions at this point, and the whole passage, far from being confused as Rigal represents, is, on the contrary, quite clear, and the stage picture is not difficult to form. As for the objection that different characters recite from twenty to thirty verses on the stage before their presence is perceived or before they perceive the presence of others; that is a common practice of modern dramatists, and a convention no more abused by Garnier than it is, for example, by Molière.

Les Juives is a tragedy full of life and action. There is doubtless too much action, but every verse of it could have been acted on a stage such as we have described and acted effectively, too, without any great violence to the conventions as then understood. As far as the play itself is concerned, there is no reason why we must look upon it as a "déclamation dramatique et dialoguée." And likewise to a greater or less extent are all of the tragedies of Garnier playable, or were playable, with the probable exception of *Hippolyte* and *Cornélie*, which stand somewhat apart from the others in time as well as in character.

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SPANISH LITERATURE.

Primera Crónica General ó sea Estoria de España que mandó componer Alfonso el Sabio y se continuaba bajo Sancho IV en 1289; publicada por RAMÓN MENÉNDEZ PIDAL. Tomo I—Texto. Madrid: Bailly Baillière é Hijos, 1906. 8vo., iv + 776 pp.

This volume, which forms number five of the *Nueva Biblioteca de Autores Españoles*, is noteworthy in two respects; namely, for the great historical, literary and linguistic value of the text it contains, and for the fact that the editor is the one man pre-eminently fitted for the difficult task of editing the text in question. With the publication of his *Leyenda de los Infantes de Lara* in 1896, the name of Menéndez Pidal became indelibly associated with the old Spanish Chronicles. Since the year 1896 Pidal has published many further studies dealing, directly or indirectly, with the *Crónica General* and the scope of these studies may be illustrated by mentioning his *Crónicas Generales de España* and *El Poema del Cid y las Crónicas Generales de España*, both of which appeared in the year 1898; and the *Aluacaxi y la elegía árabe de Valencia* which was published in 1904.

As an historical document the *Primera Crónica General* is the first real history of Spain in the vernacular, being the legitimate successor of the earlier *Anales* and the Latin histories of Rodrigo de Toledo and Lucas de Luy. As a literary monument it is one of the earliest specimens of Spanish prose, and the varied subject matter, the dignity of style, the richness of vocabulary and idiom, make it of inestimable value for the study of the beginnings of Spanish literature. The literary value of the *Crónica General* is especially in evidence when we consider that the remaining prose works written or inspired by Alfonso the Wise, are primarily technical in character; for example, his works on astronomy, his treatise on chess, dice and checkers, his legal codes and single laws, to say nothing of the fragmentary *Septenario*. Furthermore, the specific relation between the *Crónica General* and Spanish epic poetry is most important. Copying as it did the earlier epic poems and forming a primary source for later epic ballads, the relation of Alfonso's *Chronicle* to the various phases of epic poetry can now be studied with the care and detail that were impossible heretofore.

The earliest printed text of the *Crónica General* was published by Florian de Ocampo, Zamora, 1541, and reprinted in Valladolid, 1604; since then the *Crónica* has not been reprinted or edited. Not long after the appearance of the 1541 edition, Jerónimo Zurita discovered that Ocampo's version seemed to be replete with most

serious errors and omissions ; in short, the need of a new and reliable edition was made known over three centuries ago. Pidal, in the preface to the present volume, discusses the various futile plans for publishing a reliable edition of the *Crónica General*: the first by Tomás Tamayo y Vargas, Royal Chronicler of Philip IV, between the years 1625 and 1637 ; the second by Juan Lucas Cortés, at the command of Charles II ; the third by the Spanish Academy, which appears to have abandoned the project shortly after 1863 ; finally, the edition contemplated by the original *Biblioteca de Autores Españoles*, which ceased its editorial work in 1878. It would seem, however, that the third and fourth failures are in part atoned for, in that a member of the Spanish Academy has at last published an edition in the new *Biblioteca de Autores Españoles*.

Pidal's edition contains the critical text and variants, and forms a volume of seven hundred and seventy-four double column pages. The forthcoming second volume will contain an explanation of the method adopted in the text construction, enumeration and study of the manuscripts ; also a study of the date and sources, vocabulary, index of proper names, and, as appendix, the *Crónica Abreviada de don Juan Manuel*. It is not improbable that a year or more will pass before the appearance of the second volume. Hence, it is to be regretted that the editor did not include in Volume I some account of the manuscripts with their dates and interrelations ; even a note supplementing the material furnished in the *Inf. de Lara* and *Crónicas Generales de España* would have been a most welcome guide for the numerous variants that accompany the text. In any case, however, an account and estimate of the editor's critical work would have to be postponed to a second article, when Volume II shall have appeared. In the meantime, we have access to a reliable version of Alfonso's *Chronicle*. The reading and consulting of this massive work is simplified not only by a table of contents (which is lacking in the Ocampo edition), but by running titles at the top of each page, numbered lines for each column of text, and consecutive numbering for the eleven hundred and thirty-five chapters.

The text is divided into two parts. The first part contains the *Prólogo* and chapters 1-565, beginning with *De cuemo Moysen escriuio el libro que ha nombre Genesis, e del diluuió*, and continuing to the election of King Pelayo. This first part corresponds, approximately, to Ocampo's first two books. The second part contains chapters 566-1134, and ends with the title of a missing chapter which treated of the *Miraglos que Dios fizo por el sancto rey don Fernando, que yaze en Sevilla, despues que fue finado*. The basic manu-

script for the first part is Escorial Y-i-2, that for the second part is Escorial X-i-4, and the volume contains a full page facsimile of each.¹ The total number of mss. cited in the variants is more than two dozen, but this gives no adequate idea of the number actually collated by the editor. Riaño knew thirty-one mss. of the *Crónica General* as early as 1869, and Pidal used thirty-three for his previous edition of the chapters on the *Infantes de Lara* alone. The variants to the present edition at times include a ms.-reading of later chronicles not directly related to the *Primera Crónica General* ; for example, *Cron. de 1404*, and *Cron. de Castilla* (p. 564, col. 2). Finally, several early printed works are used to throw light on the critical text : Ocampo's edition is utilized throughout the text ; the 1512, 1593 and 1594 (Huber) editions of the *Crónica del Cid* are used in connection with the chapters dealing with Rodrigo Diaz (cf. p. 532, col. 2) ; the *Crónica de San Fernando*, Sevilla, 1526, is cited frequently in connection with the reign of Ferdinand III. In short, Pidal has accomplished a most valuable as well as most laborious work, and has utilized all extant sources of information for the elucidation of his text.

It is well known at the present time that the edition of Ocampo is a very creditable piece of editorial work, though the particular ms. he used has disappeared. Nevertheless, the ms. used by Ocampo was not the *Crónica General* itself, but a reworking of a version now lost, which lost version contained many variations from Alfonso's original. Hence Pidal has designated Ocampo's edition as one of the versions of the *Tercera Crónica General*, since it is later than a second reworking known as the *Crónica de 1344*. As we might naturally suppose, the Ocampo-text is, at times, far different from the *Primera Crónica General*, and shows not only omissions but additions and transpositions. A general idea of these divergencies has already been given by Pidal in a previous publication.² A portion of the title of the book under review states that "se continuaba bajo Sancho IV en 1289." This statement is based on a passage in the reign of Ramiro I, where the author or compiler, after generalizing concerning the reconquest of Spain from the infidels, remarks :

"et la an ganada dessos enemigos de la Cruz, et del mar de Sant Ander fastal mar de Caliz, sinon poco que les finca ende ya ; et es esto ya en el regnado del muy noble et muy alto rey don Sancho el quarto, en la era de mill et CCC et xxvii annos." (Cf. p. 363, col. 1.)

¹ These are the same mss. for which Riaño showed a preference in 1869. Cf. *Discursos leídos ante la Academia de la Historia*, Madrid, 1869, p. 44.

² *Crónicas Generales de España*, pp. 83-85.

This reference to the date is not found in the Ocampo text; it is lacking also in two MSS. of the *Primera Crónica* and one MS. of the *Crónica de 1344*.

As a linguistic document the *Crónica General* holds a place commensurate with its literary and historical importance. This new edition affords the means of solving many problems of language and style, and contains a fund of illustrative material bearing on questions of historical grammar. For example, proclisis of atonic pronouns is not confined to contraction of identical vowels and to cases where the atonic pronoun comes between the verb and the auxiliary (*tornar sa, tornado sa*). The first part of the *Crónica General* shows at times a construction that the reviewer has not noted in the manuscript of the second part; namely, *et sapoderauan dellas* (18, 2. 22), *e sapoderassen de la cibdat* (32, 1. 13), *tanto tanto* (40, 1. 52), *quanto mal ma uenido* (42, 1. 19), *que yo en tal punto mayuntasse contigo* (39, 2. 49), *e desta guisa sapoderaron d'Espanna* (15, 1. 22). It is evident that the question of apocope of atonic pronouns in prose must be restudied in the light of the new text, and we await with interest the promised contribution on this matter by Pidal himself.³

One further point may be cited in illustration of the linguistic element. The *Poema del Cid* contains two striking examples of anacoluthon where 'well' or 'well and good' must be understood as the apodosis of a conditional sentence, in order to make intelligible a following *si non*. The first example occurs in the Cid's reply to the Jews when they ask a *piel vermeja* as a bonus:

"Plazme," dixo el Cid "da qui sea mandada.
Siuos la aduxier dalla; si non contalda sobre las arcas."
(1. 181.)

In the second example, the Cid, taking leave of Minaya whom he is sending on a mission to Castille, says:

"A la tornada, si nos fallaredes aqui;
Si non, do sopieredes que somos, yndos conseguir."
(1. 832.)

The *Primera Crónica General* shows three similar constructions in passages that are not found in the Ocampo text. The following example is a close parallel to those cited from the *Poema del Cid*, in that the future subjunctive occurs in the first clause and the second clause is introduced by *si non*:

"Si lo quisiere el fazer; si non, quel dixiessen que el farie y lo suyo." (497, 2. 5.)

A second example shows the future subjunctive in the first clause but *pero* instead of *si non* in the second clause:

Si este conseio fuere tenido por bueno et tomado en buena parte, pero trae periglo consiigo. (698, 2. 3.)

The scope of the anacoluthon is still further extended in the following sentence where the two supplementary relative clauses take the place of the affirmative and negative conditional clauses:

"Los cristianos fueron todos confesados, los que podieron auer clerigos, et los que non, unos con otros."
(726, 2. 28.)

Which may be translated, 'Those who were fortunate enough to find priests, so much the better for them; those who could not find priests, confessed to each other.' If this interpretation is correct, it seems advisable to substitute a semicolon for the comma after *clerigos*, likewise after *parte* in the preceding example, thus making the punctuation uniform with that of the remaining three examples cited above. It is not the intention of the present review to study or mention the various linguistic problems suggested by the text, but it is hoped that the foregoing citations may suffice to emphasize the interest of the text for the student of language.

The editorial work has been done with the greatest care and too much credit can not be given for the skill shown in the punctuation of the many lengthy and involved passages which would otherwise remain obscure. There is, however, a lack of uniformity in the syllabification of the consonant groups *ss*, *nn* and even *rr*. The first two are so distinctly digraphs in Old Spanish as are *rr*, *ll*, or *ch*. To be sure, the division of syllables is very inconsistent in the early MSS., but in a critical edition the editor is not going beyond his prerogative in avoiding such forms as *pens-sar* (419, 2. 7.), *ssen-nalada* (740, 1. 39.), *cor-rió* (372, 2. 12.), side by side with the more correct forms *ua-ssallo* (719, 2. 33.), *se-nnor* (693, 1. 41.), *ye-rras* (377, 2. 1.).

The following misprints have been noted: *manerad e* for *manera de*, 30, 1. 14; *gartie* for *partie*, 130, 1. 32; *pue* for *que*, 130, 1. 35; *lo* for *la*, 161, 1. 19; *que* for *que*, 166, 2. 45, -243, 2. 2, -260, 2. 22, -284, 1. 15, -726, 2. 7; *Bab-nnia* for *Babilonia*, 221, 2. 43; period 243, 2. 55; *ei* for *el*, 293, 2. 14; period, 368, 2. 25; *mueste* for *muerte*, 384, 1. 4; *aqui* for *aqui*, "los for *las*, 399, 1. 21; *sennor* for *sennor*, 592, 1. 5; *mando et* for *et mando*, 601, 1. 50; *torna, bodas* for *tornabodas*, 603, 2. 22; *tue* for *fue*, 767, 1. 14. There are, furthermore, a few cases where misprints seem a plausible explanation for certain unusual (though not impossible) forms or constructions, which show no variant readings in the

³ Cf. *Cultura Española*, 1906, p. 1106.

other mss.; for example, *tod estas tierras*, 7, 1. 8; *en mediel puerto*, 32, 2. 51; *mostraron io*, 33, 2. 4; *descubiertamientra*, 67, 1. 19; *con tod*, 251, 1. 12; *beldos*, 274, 1. 30; *muchodumbre* 305, 1. 37; *demotrar*, 315, 2. 49; *mietre*, 377, 1. 46; *buenna*, 414, 1. 38; *non sabien niguno*, 570, 1. 24; *con llos*, 726, 1. 20.

The *Crónica General* is one of the great books of Spain; and bearing in mind the great length of the text and the large number of extant mss., the present edition is probably the most laborious single piece of critical editing within the field of Spanish literature. Let us hope that the appearance of the second volume will not be long delayed.

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CORRESPONDENCE.

MILTON'S FAME.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Have students of English literature noted the following *locus* in the history of Milton's fame? On December 15, 1690, the Swiss scholar, Vincent Minutoli, wrote to Bayle, the author of the *Dictionary*: "Tous les Anglois lettrés que j'ai connus, m'ont extrêmement prôné ce Poëme écrit en leur langue par Milton et intitulé Adam [i. e. *Paradise Lost*]; ils m'en ont parlé comme du *non plus ultra* de l'esprit humain," etc. (*Choix de la Correspondance Inédite de Pierre Bayle*, ed. by E. Gigas, Copenhagen, 1890, p. 579). There are numerous earlier *loci* than this, and that of William Hog is exactly contemporary, but none seems to me quite so significant as this disinterested testimony of an intelligent foreign witness.

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THE EYES AS GENERATORS OF LOVE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In reply to the note of Mr. Harris in your issue of June last, I would say that the idea of the eyes as generators of love may well have reached Shakespeare thru some medium other than Jacopo da Lentino, who himself obtained it probably from the troubadours, refugees at the court of Frederic II. The doctrine, 'traces of which,' says L. F. Mott,¹ 'were found in earlier

writers, was developed by Chrétien de Troyes with such subtlety, that it became an essential element of the theory of love. All the later poets employ it, and Huon de Méri² alludes to it as the property of Chrétien.'

Mr. Mott refers to a number of passages in *Cligès*; one may here suffice:

"Ce qu' Amors m'aprant et ansaigne,
Doi je garder et maintenir,
Car tost m'an puet granz biens venir.
Mes trop me bat, ice m'esmaie.
Ja n'i pert il ne cos ne plaie,
Et si te plains? Don n'as tu tort?
Nenil: qu'il m'a navre si fort
Que jusqu'au cuer m'a son dart tret,
N'ancor ne l'a a lui retret.
Comant le t'a donc tret el cors,
Quant la plaie ne pert de hors?
Ce me diras, savoir le vuel!
Par ou le t'a il tret? Par l'uel.
Par l'uel? Si ne le t'a creve?
An l'uel ne m'a il rien greve,
Mes el cuer me grieve formant, etc.

(*Cligès*, l. 686 sq.)

Foerster places the composition of *Cligès* between 1152 and 1164, i. e., a century or more before the Sicilian poet.

Flamenca, a poem much nearer to Jacopo in point of time, furnishes further testimony as to the wide dissemination of the theory in question:

Conssi Amors la poinera
Ab lo dart ques ieu al cor
S'ella nom ve dins o defor?
Car s'il m'auzis o sim parles,
O si m'auzis (corr. vezes) o sim toques
Adonc la pogra ben combatre
Fin'amors per un d'aquetz quatre, etc.

Flamenca, 1st ed., Meyer, l. 2746 sq.

It is a typical case of the itinerary of ideas—from France or Provence to Italy, thence perhaps to England—there are some gaps in the course.

Dante may have learned the doctrine from his literary ancestor, Jacopo. That the great poet gave due honor to the comparatively unknown one is proven by *Purg.* xxiv, 52 sq.,—a passage remarkable for its pithy criticism.

In the well-known sonnet,³ "Amore e cor gentil sono una cosa," Dante says:

"Beltate appare in saggia donna pui,
Che piace agli occhi sì, che dentro al core
Nasce un desio della cosa piacente:
E tanto dura talora in costui,
Che fa svegliar lo spirito d'amore:
E simil face in donna uomo valente."

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¹ *Tournoiment de l'Antecrit*, p. 77.

³ *Vita Nuova*, xx.

¹ *System of Courtly Love*, p. 31.